

# Platform Division

## GENERAL GUIDELINES

Students appearing in any platform competition should observe these important points, as they will enter into the judging process. Carelessness on these points could detract from an otherwise excellent presentation. A student may not use the same entry in competition if he/she placed in the top three at a previous JYC.



## APPEARANCE

**Gentlemen:** Dress shirts, ties, and jackets should be worn for all platform events with the following exceptions:

1. School uniforms, or a tuxedo with either a vest or cummerbund without a jacket may be worn to perform.
2. Jackets and ties are not required in the following categories:

One-Act Play, Dramatic Dialogue, Illustrated Storytelling, Clown Act, Famous Speech

**Ladies:** Nice church outfits should be worn for all platform events with the following exceptions:

1. School uniforms may be worn to perform.
2. Formal attire that meets the modesty requirements for conference.
3. Formal attire or church outfits are not required in the following categories:

One-Act Play, Dramatic Dialogue, Dramatic Monologue, Illustrated Storytelling, Clown Act

**NOTE:** Check with the director of your specific JYC to determine the exemptions to the dress code mentioned above.

**Poise—Self-Confidence Approach—**The approach is one of the most important elements in speaking, public reading, or singing. The contestant should walk confidently and briskly to the podium or front of the room and establish eye contact, pause for 5-10 seconds, and begin his presentation.

**Eye contact**—The contestant should establish rapport with the audience by good eye contact. He should avoid looking down often at his notes or Bible, at the ceiling, or out of the window. His eyes should move up and down, back and forth, over the entire audience slowly and naturally.

**Posture and gestures**—The rule for posture is DO NOT SLOUCH! The contestant should stand straight, but not lock his/her knees. Gestures should be free and flow naturally from enthusiasm. Natural movements are more effective than forced gestures. Feel free to utilize the space on the stage or presentation area.

**Delivery**—The speaker should project his voice, using the diaphragm. Recreate the mood, experience, emotion, and feelings of the author. Employ voice variations and tempo.

**Preparation** - Preparation and study are prerequisites for all speaking, reading, or musical performances. Research, organization, outline, and familiarity are the elements of preparation.

**Platform presentation** - Introduction of entry before the judges: Contestants in platform presentations are to give their first and last names and title of presentation distinctly (“My name is John Doe and the title of my Famous Speech is \_\_\_\_\_.”) For entries involving more than one person, a spokesman should be selected.

JUDGES: This introduction is NOT to be counted as time against their presentation.

All selections and scripts must be memorized. Exceptions: Preaching, Oratory, and Oral Argument contestants may use outline note cards.

Material should be CAREFULLY CHOSEN OR WRITTEN for platform events to ENSURE that evil characters would NOT be glorified and that the student rehearsing (or the listener) would NOT be forced to dwell on negative or harmful thoughts or ideas.

**PLEASE NOTE: ALL AUTHORS/WRITERS FOR ALL PLATFORM EVENT SCRIPTS MUST BE GIVEN PROPER CREDIT.**

**HINTS FROM PUBLIC SPEAKING JUDGES** In public speaking, the key word is CONVINCING! Whether you present a dramatic monologue, a famous speech, or a recitation, your task is to convince the listener that these are your words, your thoughts, and your feelings. If you are portraying a specific character, you should make the audience believe you really are that person. Many factors contribute to a convincing performance: costuming (if allowed), gestures, posture, voice inflection, and emotion. Match each carefully to your script and character. Perhaps the most frequent comments from the judges deal with “emotion.” Emotion should be carefully balanced. If you portray too little emotion, your performance will appear bland and colorless. If you portray too much emotion, you will appear harsh, phony, and overbearing. Also be careful that your emotion does not detract from clear, crisp, easily

understood diction. The key—preparation and practice! Practice in front of a mirror and use every opportunity to perform before others.

Three (3) copies of the outline, script, speech, sermon, play, or story must be brought to convention. All copies are to be typed, double-spaced (typewriter or computer) in a clear plastic page protector with the student's name, school name, customer number, school address, and telephone number visible on the front of EACH copy. Two (2) copies of outlines, scripts, etc. will be returned after your performance by the judges. One (1) copy of the material and your photo will not be returned. 2. Photo: Submit a color photo simulating the performance. This is VERY IMPORTANT! Write name and complete school name address on back of photo.

## **ORAL ARGUMENTS**

### PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING ORAL ARGUMENTS.

#### **Description**

In this event, a contestant prepares and delivers an original oral argument similar to that a Christian attorney might present to a court on behalf of a Christian who is experiencing legal difficulty for practicing his religious faith or exercising his religious freedom because of governmental regulation, intrusion, or prohibition. The case could also be about a legal situation where a Christian could take either side of an issue to defend in court. **Time limit: 6 minutes maximum.** If competition piece exceeds the 6-minute time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments. (For example, a piece timed at 6:12 would receive a half-point deduction from the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)



The contestant assumes that he has been asked to defend a Christian's rights or a legal cause.

To prepare for the Oral Argument, contestants must submit a written outline to judges. The outline must comply with the following guidelines:

1. Must be typed double-spaced.
2. Must not exceed two pages.
3. Must include introductory remarks.
4. Must cite at least four cases of precedent or other authority.

5. Must include arguments (outline form).
6. Must include concluding statement.

## **Oral Argument Tips and Techniques**

### **I. Getting Prepared**

- Know the facts and the law. Review the problem. Review the primary cases.
- Decide what issues you are going to argue. Since your time is limited, you will not be able to make every argument. Be selective. Choose the arguments that are essential to your case. Usually, you should not present more than three arguments to the court.
- When you give your argument, you do not want to be flipping note cards or pages. Limit your outline to one or two pages that you can place flat on the podium. You might staple pages into a file folder that you can open before you begin your presentation.
- Practice. Ask family or friends to serve as judges and have them provide feedback concerning whether they were able to understand your arguments. Practice in front of a mirror. Practice as much as possible, but you should not memorize the argument as if you were reading from a script.

#### **When you are practicing:**

- Time yourself. Make sure your outline fits into the allotted time.
- Ask your audience to critique:
  1. **Tone of your voice**—many people speak too softly.
  2. **Gestures**—some are good; too many are distracting.
  3. **Posture**—stand straight; do not slump or lean to one side or on the podium.
  4. **Nervous tendencies**—gripping the podium, shifting or moving around, facial movements, putting hands in pockets and jingling change, holding or waving pen or pencil while speaking etc...
  5. **Speed**—many people talk much too quickly when they are arguing.
  6. **Overall organization**—argument is easy to follow.

### **II. Prepared Presentation**

1. Greeting—Start by saying, “May it please the court.”
2. Introduction—Next, give a short introduction. “Your Honor, my name is [name], and I represent [client].”
3. Explanation of the case—Next, in a sentence, describe the action. For example, “This is a case about whether the City of Kalamazoo’s display of the Ten Commandments on government property constitutes a violation of the Establishment Clause.”
4. Statement of relief sought—Briefly tell the court what you want it to do. It is critical that the judge understands upfront what your client wants. For example, “The City of Kalamazoo asks this court to overturn/uphold (use only one depending on the outcome at the trial court) the decision of the trial court and hold that the display of the Ten Commandments on government property does not violate the Establishment Clause.”
5. Outline/roadmap the content of your argument—Next, summarize or outline—in a sentence or two—your argument. For example, “We request that this Court

overturn/uphold the decision of the trial court for three reasons. First \_\_\_\_\_ second, and third, .” Do not make this summary a mini-argument.

6. Argument—Next transition into your argument.
  1. Unless the issues and arguments build upon one another, start the argument with your strongest issue.
  2. Use the cases to support your argument.
  3. Use “signposts” or mini-conclusions to subtly let the court know when you are moving from one argument to the next.

Main conclusion—Conclude with a sentence or two summarizing the argument and requesting a specific ruling from the court. Closing remarks should be concise and brief.

### **III. Oral Advocacy Tips**

- 1. Wait on the judge. The argument should not proceed until the Chief Judge indicates that you may begin. The judge will usually do this by asking if you are ready to proceed.**
- 2. Be able to recite your introduction and conclusion without breaks or looking down.**
- 3. Do not read your argument.**
- 4. Know the facts inside and out as well as the case names.**
- 5. Maintain eye contact with all of the judges, not just one. This will help keep all of them focused on your argument.**
- 6. Inject some emotion but not too much. Voice inflection can help show emotion.**
- 7. Do not bluff. If you truly do not know something and cannot think of a way to get around it, be honest.**
- 8. If you finish your argument early, go ahead and conclude. Do not repeat yourself in an attempt to use up your allotted time.**
- 9. If you run out of time, you should briefly summarize your remaining points. Do not exceed the time you have been given. You may ask the court for a brief moment to conclude.**

### **Courtroom Attire/Dress Code**

- 1. Professional dress and grooming have some effect on how the judges evaluate the oralist and his or her arguments.**
- 2. Both men and ladies should have their hair groomed and combed nicely and exhibit appropriate courtroom decorum.**
- 3. For men, dark suits and conservative ties are best. For women, dark-colored dress suits or nonfrilly dresses are best.**
- 4. Well-polished, conservative dress shoes are preferred. Women should avoid strappy platform shoes.**
- 5. The judges for this competition will not count off if you do not own and cannot afford to purchase the recommended attire. Do not feel that you have**

**to buy new clothes for this competition. You should, however, try to look your best.**

## **ORATORY**

### PERFORMANCE EVENT

PLEASE REFER TO THE PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR ORATORY COMPETITION.

The contestant chooses a topic and presents an eloquent and effective speech. It is a speech that is directed to the emotions with the purpose of persuading an audience to the orator's viewpoint. The oratory should have a good thesis.

1. The content of the speech must be original and prepared by the contestant. Any sources used for reference and supporting examples must be properly cited. Plagiarism of any kind will automatically disqualify the contestant.
2. An outline (typed, double-spaced) is to be presented to the judges. It should include a title, thesis statement, main points, sub points, and a list of works cited.
3. Appropriate topics include the list of "Composition Topics" in the Essay section of the *Academic Guidelines*. An orator may also choose to discuss a legal issue, citing specific court cases to support his opinions.
4. Time limit for performance is **six (6) minutes**. If competition piece exceeds the 6-minute time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments. (For example, a piece timed at 6:12 would receive a half-point deduction from the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

## **ORATORY JUDGING CRITERIA** Areas of Evaluation POSSIBLE POINTS

### **Mechanics**

- A. Approach/departure (1-5)
- B. Appearance (1-5)
- C. Poise/self-confidence (1-5)
- D. Voice projection/inflection (1-5)
- E. Diction/enunciation (1-5)

### **Outline**

- A. Introduction/closing (1-5)
- B. Major points/facts (1-5)
- C. Illustrations/anecdotes (1-5)

**Delivery**

- A. Facial expressions (1-5)
- B. Gestures (1-5)
- C. Eye contact (1-5)
- D. Enthusiasm (1-5)
- E. Persuasiveness (1-10)

**Script Content**

- A. Originality (1-10)
- B. Ideas clearly presented in a logical progression (1-5)
- C. Worthwhile message (1-10)

**Proper documentation submitted (1-5)**

**TOTAL POINTS (100)**

**Checklist for Oratory:** See Checklist for Platform Competition, page-3.

## **MONOLOGUE**

PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING DRAMATIC MONOLOGUE.

A contestant **characterizes** an individual, expressing that individual's thoughts, emotions, and reactions in a particular set of circumstances or events relevant to that individual. The presentation must be in the first person and may have a dramatic or comedic affect.

Contestants must **write** and **perform** this original presentation. The intent is to convey dramatic skills in which the contestant demonstrates ability and training in **acting** and **script writing**.

1. The contestant may choose:
  - a. Historical character and setting
  - b. Biblical character and setting
  - c. Fictional/imaginary character and setting
2. Contestant could consider costuming or garment to help create a mood.
3. Contestants are allowed **ONE** hand-held prop. No set is permitted.
4. The monologue must be memorized.
5. Time limit is six (6) minutes maximum. If competition piece does not meet the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece of 6:42 would receive a deduction of a full point from the total score.)

## **MONOLOGUE JUDGING CRITERIA**

### Areas of Evaluation POSSIBLE POINTS

#### **Mechanics**

- A. Approach/departure (1-5)
- B. Voice projection/inflection (1-5)
- C. Diction/enunciation (1-5)
- D. Poise/self-confidence (1-5)
- E. Memory (1-5)

#### **Characterization**

- A. Posture, movement, gestures (1-10)
- B. Facial expressions (1-5)
- C. Costume (1-5)
- D. Variety of dramatic skills displayed (1-10)
- E. Overall quality of characterization (1-10)
- F. Audience rapport (1-5)

#### **Script**

- A. Originality, creativity (writing skills) (1-15)
- B. Worthwhile message (1-10)

#### **Proper documentation submitted (1-5)**

#### **TOTAL POINTS (100)**

## **EXPRESSIVE READING**

### PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING EXPRESSIVE READING.

An expressive reading is a memorized interpretation by a contestant of a reading which consists of a dialogue between two or more people or a reading in the first person. The reading must have

a moral and/or Scriptural value or must highlight Christian heritage or patriotism. (Poetry or stories with a plot, climax, and ending CANNOT be included.)





1. Examples:
  - (a) Song of Moses and the Israelites (Exodus 15:1-19),
  - (b) Naomi and Ruth (Ruth 1),
  - (c) Paul before Agrippa (Acts 26).
2. The script may be self-written.
3. Create an atmosphere by using tone of voice, inflections, pauses, gestures, and movement (utilize space available).
4. No costumes, props, sets, or singing allowed.
5. Presentation time limit is six (6) minutes maximum. If competition piece exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece of 6:42 would receive a deduction of a full point from the total score.)

## **EXPRESSIVE READING JUDGING CRITERIA** Areas of Evaluation POSSIBLE POINTS

### **Mechanics**

- A. Approach/departure (1-5)
- B. Voice projection and inflection (1-5)
- C. Diction/enunciation (1-5)
- D. Poise/self-confidence (1-5)
- E. Memory (1-5)

### **Characterization**

- A. Posture, movement, gestures (1-10)
- B. Facial expressions (1-5)
- C. Appearance (1-5)
- D. Variety of dramatic skills displayed (1-10)
- E. Interpretation of author's idea (1-15)
- F. Audience rapport (1-5)

### **Script**

- A. Degree of difficulty (1-10)
- B. Worthwhile message (1-10)

**Proper documentation submitted (1-5) TOTAL POINTS (100)**

## FAMOUS SPEECH

Performance Event

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR FAMOUS SPEECH OR FAMOUS SERMON.

The contestant chooses a speech, sermon, or article written or delivered by another person, usually of public significance.

1. Contestants must present speeches, sermons, or articles originally given by famous people. (Men must present speeches given by men and women must present speeches given by women).
2. The time limit is four (4) minutes minimum to eight (8) minutes maximum. In the event that a selection would exceed the limit if delivered in its entirety, the contestant should choose an excerpt to present which will fit the time limit. The excerpt must be presented exactly as written/delivered by the original speaker. The contestant is not allowed to edit the selection or excerpt in his own words. If competition piece exceeds the eight (8) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece of 8:42 would receive a deduction of a full point from the total score.)
3. Suggested speakers: George Washington, Patrick Henry, Jonathan Edwards, William Jennings Bryan, Charles H. Spurgeon, J. Harold Smith, General Douglas MacArthur, Winston Churchill, Ronald Reagan, S. M. Lockridge, Jess Hill, Charles Mims, Johnny Johnson, Rosa Parks, Margaret Thatcher, Lila Rose, Candace Owens, Mother Teresa, Corrie Ten Boom
4. No singing allowed during the speech.
5. The speech is to be memorized.
6. Contestants may wear a costume, but props are not permitted.



## FAMOUS SPEECH JUDGING CRITERIA Areas of Evaluation

### POSSIBLE POINTS

#### Mechanics

- A. Approach/departure (1-5)
- B. Appearance (1-5)
- C. Poise/self-confidence (1-5)
- D. Voice projection and inflection (1-5)
- E. Diction/enunciation (1-5)

**Characterization**

- A. Facial expression (1-5)
- B. Gestures (1-5)
- C. Eye contact (1-5)
- D. Memory (1-10)
- E. Persuasiveness (1-10)

**Script content**

- A. Degree of difficulty (1-10)
- B. Interpretation of author's idea (1-15)
- C. Worthwhile message (1-10)

**Proper documentation submitted (1-5)**

**TOTAL POINTS (100)**

## **POETRY RECITATION**

### **PERFORMANCE EVENT**

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING THE POETRY RECITATION.

The contestant chooses a poem to recite by memory, using all the skills of a good dramatic presentation.

1. The poem may be: (a) Biblical, (b) patriotic, (c) of high moral content, (d) about our Christian heritage.
2. No costumes, props, or singing allowed.
3. Time limit is six (6) minutes maximum. If competition piece exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece of 6:42 would receive a deduction of a full point from the total score.)

Hint: Contestants should avoid choppy presentations. Deliver complete thoughts, not necessarily "line."

## **POETRY RECITATION JUDGING CRITERIA**

### **Areas of Evaluation**

## POSSIBLE POINTS

### **Mechanics**

- A. Approach/departure (1-5)
- B. Voice projection and inflection (1-5)
- C. Diction/enunciation (1-5)
- D. Poise/self-confidence (1-5)
- E. Memory (1-5)

### **Characterization**

- A. Posture, movement, gestures (1-10)
- B. Facial expressions (1-5)
- C. Appearance (1-5)
- D. Variety of dramatic skills displayed (1-10)
- E. Interpretation of author's idea (1-15)
- F. Audience rapport (1-5)

### **Script**

- A. Degree of difficulty (1-10)
- B. Worthwhile message (1-10)

**Proper documentation submitted (1-5)**

**TOTAL POINTS (100)**

## **PREACHING (Male Only)**

### PERFORMANCE EVENT



PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR PREACHING COMPETITION.

A contestant must prepare and deliver an **original** sermon not to exceed eight (8) minutes in length. If competition piece exceeds the eight (8) minute time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 8:12 would receive a half-point deduction from the total score. A piece of 8:42 would receive a deduction of a full point from the total score.) The sermon may be evangelistic or follow one of the suggested topics for oratory and essay. Each sermon will be judged on Biblical content, outline, and effective delivery, as well as on the general guidelines given under "Platform Division." Contestant may use outline cards. Grammar is very important!

## **PREACHING JUDGING CRITERIA**

### Areas of Evaluation

#### POSSIBLE POINTS

##### **Mechanics**

- A. Approach/departure (1-5)
- B. Appearance (1-5)
- C. Poise/self-confidence (1-5)
- D. Voice projection and inflection (1-5)
- E. Diction/enunciation (1-5)

##### **Outline**

- A. Introduction/closing (1-5)
- B. Major points (1-5)
- C. Illustrations/anecdotes (1-5)

##### **Delivery**

- A. Sincerity and warmth (1-5)
- B. Persuasiveness (1-5)
- C. Overall presentation (facial expression, gestures, eye contact, etc.) (1-10)

##### **Message content**

- A. Content based on Biblical doctrine (1-15)
- B. Scripture used to support text (1-10)
- C. Application to life (1-10)

##### **Proper documentation submitted (1-5)**

#### **TOTAL POINTS (100)**

### **HINTS FROM THE PREACHING JUDGES**

Your first task in preparing to preach is to develop a good outline. This will be the heart of your sermon. Since you must adhere to your outline carefully, you will want to make it do its best work for you. Your outline should flow naturally from the Scripture text and should be detailed and clearly organized with an introduction and conclusion. Be sure to include fitting illustrations and supporting Scriptures that lead logically to your conclusion. While notes are permissible, it should not be obvious that you are using them. Have someone evaluate your delivery to be sure it includes variety in gesture, voice inflection, and volume. Variety is important as it attracts your listeners' attention more than sheer volume or speed can; loud and fast are not always best! Above all, be sure your message is Scriptural, is theologically correct, and leads the listener to an appropriate decision about his Christian life.

## **CLOWN ACT**

### PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR CLOWN ACT.

Clown Act is an individual performance event to be performed by **ONE** person, not a couple or group.

THIS CATEGORY IS NOT INTENDED TO BE “WHITE FACE” BUT RATHER THE TRADITIONAL “CIRCUS CLOWN” APPEARANCE.

**1. Costumes**—A costume is required and may be commercially made or homemade. It must be loose-fitting and meet GYC modesty standards. Males must wear male garments. Females must wear female garments.

**2. Makeup**—Facial makeup must be pleasant—no satanic/demonic/horror/white face images permitted. Special attention should be given to eyes, eyebrows, nose, cheeks, and mouth.

**3. Presentation**—A typed (double-spaced) description of the skit/act must be provided for judges. It must be positive, teach a Biblical principle/moral, and be void of sexual implications or ethnic ridicule. Focus should be on concepts such as strengthening traditional family values, love of God, exercise of faith, wisdom, defense of freedom, getting along with others, service, and/or commitment to virtuous living. The script must address a children’s audience. The script may be the original work of the contestant or may be the work of another person. Note: Clown Act is **not just** stand-up comedy. It is an act with a lesson. It may be mute or vocal. Electronic sound effects are permitted. The contestant must provide all necessary equipment. No off-stage assistance is permitted.

**4. Props**—At least four hand-held props are required (e.g., balls, books, balloons, bats, hats, mirrors, puppets, stuffed animals, and mops) and must be included in the act.

**5. Setup time**—Two minutes.

**6. Time limit**—Six (6) minutes maximum. If competition piece exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece of 6:42 would receive a deduction of a full point from the total score.)



## **CLOWN ACT JUDGING CRITERIA**

Areas of Evaluation POSSIBLE POINTS

**Costume (e.g., garment, wig, hat, shoes)**

- A. Color (1-5)
- B. Appropriateness (1-5)
- C. Quality (1-5)

**Presentation**

- A. Entrance/departure (1-5)
- B. Stage presence (1-10)
- C. Age appropriateness (1-5)
- D. Facial expressions (1-10)
- E. Moral lesson (1-10)
- F. Character impersonation (1-5)

**Makeup**

- A. Quality (1-5)
- B. Colors (1-5)
- C. Design (1-5)

**Props (e.g., bats, balls, balloons, rope, fiddle, puppets, broom, bucket)**

- A. Physical manipulation (1-5)
- B. Significance to lesson (1-5)
- C. Integration to presentation (1-5)
- D. Complement to costume (1-5)

**Proper documentation submitted (1-5)**

**TOTAL POINTS (100)**

**HINTS FROM THE CLOWN ACT JUDGES:**

Judges will be looking for evidence that the contestant has carefully woven the entire presentation into a clear message in which costume, props, gestures, facial expression, characterizations, makeup, and “the lesson” are integral. Transitions, flow, relevance, timing, dexterity, agility, and motions are important components of the presentation. Does the act draw and maintain audience attention? Is the lesson clear? Does the contestant use props well? Is there “dead” time (awkward periods of inactivity)? The costume and makeup are vital for impression; if these are weak, the entire presentation is weakened. They do not have to be elaborate, but they do need to be appropriately selected and applied to reveal and sustain the character of the clown. Careful attention should be given to hair (wig), hat, bows, shoes, gloves, eye and mouth makeup, and costume adornments (badges, buttons, suspenders, etc.).

## **ILLUSTRATED STORYTELLING**

### **PERFORMANCE EVENT**

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR THIS ENTRY.

The contestant tells, from memory, a Bible-based story (missionary adventure, “Jungle Doctor,” *Punchinello* (by Max Lucado), etc.). The script must have the basic elements of a story—beginning, plot, climax, and conclusion. It must also have an appropriate moral or Christian application. The storyteller may use such items as flannelgraph, visual aids, costume, sound effects, accompaniment, or any “prop” that enhances story material.

1. The contestant must indicate to judges to which age group he/she is speaking.
2. Contestant must use at least two hand-held illustrations (picture, tools, books, etc.), but **NO** puppets can be used. Note: Costumes add impact.
3. The contestant must not record his/her voice in place of live speaking.
4. No other person may assist. Recorded material must be compiled, arranged, and operated by the contestant.
5. This event is **NOT** a one-act play, an expressive reading with props, nor may it be a poem. The emphasis is to be on telling an effective story.
6. Setup time is limited to two (2) minutes.
7. The time limit is six (6) minutes maximum. If competition piece exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece of 6:42 would receive a deduction of a full point from the total score.)

## **ILLUSTRATED STORYTELLING JUDGING CRITERIA**

Areas of Evaluation POSSIBLE POINTS

### **Mechanics**

- A. Approach/departure (1-5)
- B. Voice projection and inflection (1-5)
- C. Diction/enunciation (1-5)
- D. Poise/self-confidence (1-5)
- E. Memory (1-5)

### **Characterization**

- A. Posture, movement, gestures (1-5)
- B. Facial expressions (1-5)
- C. Use of dramatic accessories (music, costume, easel, etc.) (1-15)
- D. Effectiveness of overall narrative (1-10)
- E. Audience rapport (1-10)

### **Script**



- A. Worthwhile message (1-10)
- B. Flow of story (beginning, plot, climax, conclusion) (1-15)

**Proper documentation submitted (1-5)**

**TOTAL POINTS (100)**

**HINTS FROM THE ILLUSTRATED STORYTELLING JUDGES:**

Since contestants in Illustrated Storytelling use some kind of visual aids, one of the keys to an effective presentation is the ability to control those visual aids easily, smoothly, and attractively without interrupting the flow of the story. If you are using story cards, practice turning them without looking down. If you are using flannelgraph, make sure your pieces will stick without distracting pats and pokes. Practice placing the pieces accurately and quickly without turning your back to the audience or stopping the story. Be sure your visuals are in good repair. If they are old, have them re-drawn or repaired. In addition to improving their use of visual aids, storytellers should follow the suggestions given for other speaking categories. THE JUDGES look for exciting narrative, effective dialogue, props, smooth flow of ideas, and a dramatic climax.

## **VENTRILOQUISM**

### **PERFORMANCE EVENT**

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR VENTRILOQUISM.

Ventriloquism is the art of speaking so that the voice seems to come from some source other than the speaker. The object is to animate a dummy/ventriloquism puppet in such a manner as to present a lifelike act and convince the audience that the dummy/ventriloquism puppet is actually talking.

1. Dummy/puppet—The dummy’s/puppet’s mouth may be controlled by button, lever, string, rod, or by hand. The only part of the dummy/puppet required to be movable is its mouth; extra effects may add polish to the performance. The dummy/puppet may be professionally made or homemade.
2. The dummy’s/puppet’s hairstyle and clothing must be consistent with Contestant Guidelines.
3. Judging will be based largely on the SKILL OF THE PERFORMING ARTIST.
4. There will be only one contestant in this category.
5. Script must be memorized.
6. The script must have a Scriptural application or principle.
7. Time limit is six (6) minutes maximum. If competition piece exceeds the six (6) minute time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 6:12 would receive a half-point deduction from the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

## **VENTRILOQUISM JUDGING CRITERIA**

### Areas of Evaluation

#### POSSIBLE POINTS

##### **Spoken Material**

- A. Suitable to occasion (1-10)
- B. Shows preparation and planning, not wholly extemporaneous, and not just a collection of jokes (1-10)
- C. Basic theme and unity builds to a message of Christian or patriotic worth (1-10)

**Dummy/ventriloquism puppet**—Suitable, personable, well made (1-10)

##### **Skill of ventriloquist**

- A. Use of variety: singing, laughing, sighing, etc. (1-5)
- B. Variation of voice between performer and dummy/puppet (1-10)
- C. Absence of lip movement (1-10)
- D. Articulation (1-10)

##### **Effective Presentation**

- A. Timing (1-5)
- B. Poise of performer (1-10)
- C. Arouses audience response (1-5)

**Proper documentation submitted** (1-5)

**TOTAL POINTS (100)**

#### **HINTS FROM VENTRILOQUISM JUDGES:**

Ventriloquist! Make your dummy/puppet come alive. Do not treat the dummy/puppet as a doll but as a real person. The ventriloquist needs to act as if he does not know what the dummy/puppet will be saying next. Be spontaneous and react to the dummy/puppet. Ventriloquist—be yourself. Practice in front of a mirror. Also, practice looking at the audience as well as the dummy/puppet. PRACTICE. PRACTICE. PRACTICE.

## **PUPPETS (Solo or Team)**

### **PERFORMANCE EVENT**

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR PUPPETS.

1. Male performers are not required to wear a jacket.
2. Contestants must provide their own stage and background. (All puppet plays must have a background to screen the puppeteer[s] from the audience.)
3. A puppet team consists of one or two (2) puppeteers.
4. Homemade and/or professionally made puppets may be used.
5. Recorded background music or sound effects may be used, but contestants must perform LIVE all verbal communication. (Performers must activate any recorded sound effects or music themselves. Cannot be done by someone else)
6. Scripts must be tastefully presented, avoiding slang insinuation of questionable language.
7. Scripts must be memorized.
8. Setup time is five (5) minutes. Please consult with Judge as to whether additional setup time is available.
9. Time limit is six (6) minutes maximum. If competition piece exceeds the six (6) minute time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 6:12 would receive a half-point deduction from the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

## **PUPPETS JUDGING CRITERIA**

Areas of Evaluation

POSSIBLE POINT

### **Spoken material**

- A. Shows preparation and planning, not wholly extemporaneous, and not just a collection of jokes (1-10)
- B. Suitable to occasion, has a basic theme and unity, builds to a message of Christian or patriotic worth (1-15)

### **Staging**

- A. Suitable, personable, well-made characters, props, and costumes (1-10)
- B. Effective stage, background, props, etc. (1-10)

### **Effective presentation**

- A. Memory (1-10)
- B. Use of variety: singing, laughing, sighing, taped background music, etc. (1-5)
- C. Develops character (1-5)
- D. Variation of voice between characters (1-10)

E. Arouses audience response (1-5)

E. Timing: natural movements, posture, lip movement, and entrances and exits (1-15)

**Proper documentation submitted (1-5)**

**TOTAL POINTS (100)**

**. HINTS FROM THE PUPPET JUDGES:**

Puppeteers should remember that their primary objective is to minister, not just to entertain. Occasional jokes, in good taste, will help keep your audience interested in your message, but don't waste your time on too many jokes. The message comes first! Here are some practical hints to build your puppet-handling skills. To make your puppet appear more realistic, manipulate his mouth by moving your thumb, not your fingers. When a human opens his mouth to talk, he drops his bottom jaw. He does not raise his whole head. Similarly, real people rarely stand completely still; neither should puppets. Keep them alive and moving without overdoing it. Finally, look for creative, realistic ways to get your puppet on stage. Avoid what one judge called the "pop-up toaster" entrance. You will also be judged on your stage. It should be sturdy and neat. A wrinkled, wobbly stage is very distracting to the audience.

## **DRAMATIC DIALOGUE**

### **PERFORMANCE EVENT**

Two contestants present an original dialogue or an adaptation of a written dialogue between two individuals. Script may be fact or fiction. The primary emphasis of this event is on the verbal interchange between two characters. The dialogue must leave a clear, positive message in the minds of the audience. This event should employ all the skills of a good dramatic presentation.

1. Females portray females; males portray males.
2. Only two characters can be portrayed.
3. Conversation must focus on Christian themed topics.
4. Costumes and one prop per character are permissible.
5. No recorded speaking, singing, or sound effects are permitted. Time limit is six (6) minutes maximum. If competition piece exceeds the six (6) minute time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 6:12 would receive a half-point deduction from the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

## **DRAMATIC DIALOGUE JUDGING CRITERIA** Areas of Evaluation

### **POSSIBLE POINTS**

#### **Mechanics**

- A. Approach/departure (1-5)
- B. Voice projection and inflection (1-5)
- C. Diction/enunciation (1-5)
- D. Poise/self-confidence (1-5)

E. Memory (1-5)

**Characterization**

A. Posture, movement, gestures (1-10)

B. Facial expressions (1-5)

C. Costume/effective use of props (1-10)

D. Variety of dramatic skills displayed (1-10)

E. Effective interaction of characters, quality of characterization (1-15)

**Script**

A. Message came across effectively (1-10)

B. Worthwhile message (1-10)

**Proper documentation submitted (1-5)**

**TOTAL POINTS (100)**

## ONE-ACT PLAY PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR THIS ENTRY.

Contestants must present an **original** play (written by students and/or sponsor) or an adaptation of a play (having given proper credit to the original author). See One-Act Play judging criteria.

1. The play must include at least two scenes.
2. Minimum of three (3) and maximum of five (5) players may be involved.
  - a. Each player may be used to portray more than one character.
  - b. Technicians, musicians, and all personnel needed for production will be counted in the five-contestant limit.
  - c. The writer is NOT required to be a part of the cast.
  - d. Females must play female roles; males must play male roles.
3. The play should depict or illustrate:
  - (a) soulwinning,
  - (b) Scriptural truths,
  - (c) our Christian heritage,
  - (d) defense of the Christian faith.
4. The play may NOT be:
  - (a) musical,
  - (b) Reader's Theater,
  - (c) choral speaking.



5. Props and equipment must be provided by the contestants (i.e., extension cords, spots, sound effect equipment, furniture).
  - a. NO firearms may be used unless they are rendered inoperative and this has been verified by security officers employed by the institution where competition is conducted.
  - b. Discharge of blanks, caps, or any explosive is NOT permitted in play production.
6. No recorded speaking or singing will be permitted in play production.
7. Recorded sound effects WILL be accepted (background music, storms, animals, guns, etc.).
8. Scripts are to be memorized.
9. A five-minute limit is permitted for stage setting UNLESS other arrangements are made with the Chief Judge.
10. The time limit for the presentation is six (6) minutes minimum, ten (10) minutes maximum. If competition piece exceeds the ten (10) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 10:42 would receive a deduction of a full point from the total score.)
11. Backdrops and equipment should be able to fit in an area 10 feet deep by 16 feet wide, which will be marked on the stage.

## **ONE-ACT PLAY JUDGING CRITERIA**

### Areas of Evaluation POSSIBLE POINTS

#### **Stagecraft**

- A. Costuming and makeup (1-10)
- B. Scenery and props (1-10)
- C. Lighting (1-5)
- D. Sound effects (1-5)

#### **Cast performance**

- A. Lines (memorized and well delivered) (1-10)
- B. Voice quality (inflection and projection) (1-10)
- C. Movement (body language, facial expression) (1-5)
- D. Blocking (direction of actors on stage) (1-5)

#### **Production quality**

- A. Selection of material (worthwhile message) (1-10)
- B. Characterization (believable characters) (1-10)
- C. Dramatic impact (message comes across effectively) (1-15)

#### **Proper documentation submitted (1-5)**

#### **TOTAL POINTS (100)**

**HINTS FROM THE DRAMA JUDGES:**

Drama is the way characters relate to one another. Therefore, the most important thing in your One-Act Play will be the convincing portrayal of characters. This is the essence of acting. All the elements of other speaking events apply to the actors in your one-act play: movement, gesture, voice inflection, diction, and variety. Perhaps the hardest thing to master in acting is that appearance of spontaneity that makes the audience believe the scene is happening for the first time. To create spontaneity, study the way people react to things they hear, and then try to build those natural reactions in your characters.

**GROUP BIBLE SPEAKING (Ensemble)**

**PERFORMANCE EVENT**

This is a mixed performance event. Group Bible speaking is an interpretation by a spoken choral group of 8-30 contestants on a set Bible passage. One entry is allowed per school.

1. The group will create an atmosphere by using tone of voice, inflections, pause, gesture and movement (utilizing the space available).
2. No costumes, props, or singing allowed.
3. The passage must be memorized.
4. The majority of the passage is spoken chorally, but lines may be spoken by a section of the group or by solo voices.
5. Sound effects created on stage by the contestants may be added.
6. Presentation time limit is six (6) minutes maximum. If competition piece exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece of 6:42 would receive a deduction of a full point from the total score.)

**Use passage of your choice.**

**GROUP BIBLE SPEAKING JUDGING CRITERIA** Areas of

Evaluation POSSIBLE POINTS

**Mechanics**

- A. Approach/departure (1-5)
- B. Appearance/posture (1-5)
- C. Confidence with material/poise (1-5)
- D. Suitability and use of sound effects (1-5)
- E. Memory (1-5)

**Technical delivery**

- A. Vocal skill: Projection/diction/inflection (1-5)

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- B. Vocal variety: Pitch/pace/pause/phrasing (1-5)
- C. Facial expression/eye contact/body language (1-5)
- D. Choral unity: Blend/balance/vocal grouping (1-10)
- E. Blocking/use of space/movement of groups (1-5)

**Arrangement**

- A. Use of solo voices/small group voices (1-5)
- B. Dynamic shape of groups/movement and gestures (1-10)
- C. Group awareness/interaction (1-10)

**Communication**

- A. Characterization and interpretation (1-5)
- B. Audience rapport (1-5)
- C. Persuasiveness/impact/message delivery (1-5)

**Proper documentation submitted (1-5)**

**TOTAL POINTS (100)**